

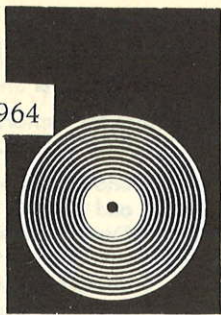
Featuring:

NEWPORT JAZZ FESTIVAL 1964

*MISSING LINCOLNS
FOR CANNED CATALOG*

*P. 719
Koto Smith - concluded
(aka Mr. TOPS L.A.S.)*

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION



*Playu
5516-5568*

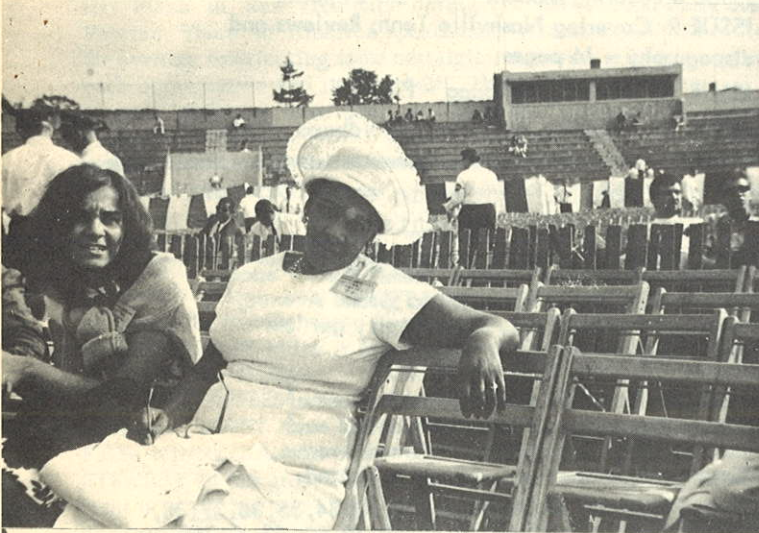
ISSUE 62

AUGUST 1964

MOLVA

record research

30 CENTS





"This is the verse Ladies and Gentlemen." These 'immortal' words were uttered by no one other than the master astrologer, cigar smoking, senior jazz pianist, WILLIE 'THE LION' Smith as he got things going on at a fascinating Piano Workshop presided over by the popular BILLY TAYLOR, this July 4, 1964 at 2:30 p.m. He

was playing Vincent Youman's great standard TEA FOR TWO, illustrating and building up by degrees to a ripsnorting stride tempo. Of course he had some instructive words for his faithful audience (not a bad crowd for an afternoon session). Willie then played an original, LOVE REMEMBERS, a melodic invention similar in mood to his great Echoes of Spring. And then to show that his talent was not being wasted he introduced young Mike Lipskin who he mentioned was one of his students. Mike performed in the best 'Lion' manner a very rhythmic GEORGIA ON MY MIND. The audience really liked it. Mike really 'showed off' the Lion. Willie then came back and told the audience 'the moment now calls for speed' and that they did get as Willie finger busted right through his great strident classic FINGER BUSTING.

Well, the heavens were certainly on the side of the astrologer as they waited until his last notes died away before deluging the scurrying patrons with a heavy rain pour. Unfortunately, DAVE BRUBECK did go on with practically half of the faithful racing toward shelters in all directions. However his fugal, classical illustrations were heard. Next came JOE SULLIVAN fresh out of a Newport Hospital whose artistry had not diminished one iota. His LITTLE ROCK GETAWAY and GIN MILL BLUES were beauties. That left hand is one of the most powerful left hands in jazz piano. Humbly, Joe thanked George Wein for the opportunity to perform, saying he DID WANT to, to show his appreciation for all the kind people who did come to see and hear him. THELONIOUS MONK, not to be outdone by anyone ambled to the piano and performed a solitary number, a burlesquing stride mocking of the Lion's TEA FOR TWO. Monk can stride too, but it's purely Monkish chords and technique. Delightful TOSHIKO followed quick Monk to the piano chair and displayed her Tatumish/Tristano type of pianistics playing a jazzed up Japanese folk song, following it with a French folk song and closing with an unidentified semi-jazz invention with Ravel-Debussy overtones. Then BILLY TAYLOR, the workshop moderator, himself, illustrated his left hand technique on GONE WITH THE WIND. The finale called for a blues to be performed by those of the pianists present. Willie began things by playing a delightful lighthearted swingy little 'Relaxin' ditty in which he also showed off the soloing of drummer Jo Jones and the bowin-hummin of Slam Stewart. This was going on for several moments when Billy Taylor gently dropped a hint, "Let's play some blues" -- so the Lion obliged by changing his swingy little ditty into a low-down two handed blues treatment of BLACK SNAKE BLUES which of course surprised the composer Victoria Spivey who was busily taking notes of this historic afternoon. The Lion relinquished his chair and then Billy Taylor, Dave Brubeck and Toshiko all started to play on the two pianos available, wiggling the wiggle out of the Black Snake. Even George Wein became fired with inspiration and dived onto a piano stool and was wailing out his brand of jazz. It is strongly doubted that anybody except Willie The Lion and your reporters knew that Black Snake Blues was the vehicle for this hectic finale.

Saturday Night, July 4, 1964, 8 pm: At 7 pm the streets of Newport adjacent to Freebody Park looked much like the crowds who frequent the Times Square area in New York City during the change of the year. Hordes of jazz lovers descended upon the gates and from all reports the park was jammed to capacity. Genial FATHER NORMAN O'CONNER was the narrator-MC for this evening. As twilight became night, the serene sounds of the DAVE BRUBECK quartet with Paul Desmond's alto, Gene Wright's bass and Joe Morello's drums mellowed the many thousand fans with easy listening, PENNIES FROM HEAVEN, YOU GO TO MY HEAD and TAKE 5. The seemingly effortless but yet so secure, serious musicianship of Dave Brubeck and his combination is an asset to any concert. Following Dave came a complete change in musical momentum as J. J. JOHNSON, his trombone, and combo campaigned for musical honors with a set which included IMPRESSIONS OF JOHN COLTRANE, MY FUNNY VALENTINE featuring J.J.'s melancholy trombone and the SAINTS with J.J., this time showcasing some gattling gun style staccato tromboning. The great OSCAR PETERSON, his piano and rhythm section with Ed Thigpen on drums followed in a set which included a most innovative Peterson composition, NIGHTINGALE. Oscar's ability to make every note clearly definable no matter how

rapid the tempo, has given him an outstanding individuality among pianists. His melodic and rhythmic qualities has a freshness that is like the proverbial pitcher that never empties. History will place Peterson's name alongside such patriarchs of piano jazz as Earl Hines and Art Tatum.

After a 15 minute intermission (the weather, thank goodness, was the driest of all the musical events, so far) came THE FREEDOM SUITE, a remarkable extended tone poem of various mood movements of African derived motifs featuring MISS ABBIE LINCOLN and the MAX ROACH QUARTET. We found it not only of enormous topical interest as Miss Lincoln depicted the various moods of the suite with songs, cries, moans, and chants - but it was by far the most absorbing unique presentation of the festival. The accompanying Max Roach Quartet extended Miss Lincoln's mood with comparative musical sequences to signify melancholy, hardship, slavery and want of compassion, superbly performed in avant garde modern jazz. Following the Suite which took a good part of the 2nd half, came a memorial to the late, now legendary CHARLIE 'THE BIRD' PARKER with musicians from Charlie's own organizations paying musical tributes to his great genius. HOWARD MCGHEE, SONNY STITT, J. J. JOHNSON and MAX ROACH took us back to 'his' period and performed some of the compositions most identifiable with 'him'. Father O'Connor asked for and received a 1 minute silence to commemorate Parker's memory. The next bill and the last one of the evening featured the fine rhythmic blues and shouts of MISS GLORIA LYNNE. With Ike Isaac on bass; Hugh Lawson and Walt Perkins on drums she completed a very fine set. One of our favorites was her interpretation of that WATERMELON MAN.

THE LAST DAY - JULY 5, 1964: The last day of the Newport Jazz Festival, July 5, 1964 was indeed a heavy scheduled affair which began about the turn of 4pm and spent itself near midnight. As has been an annual custom a panel discussion with this year's experts of Willis Conover, Mort Fega, Billy Taylor, George Wein and a layman Dave Warren discoursed on the question of 'Is Jazz Dying?', 'Is The Jazz Audience Dwindling?'. Opinions from the panelists were many, however there were no climactic answers to this serious subject. The witnessing audience at this hour was rather small, just made up of a few stalwarts from the press and some jazz fans seated in the box section. The panel discussion was brought to an end due to the demanding schedule of the forthcoming evening events.

At about 5:30 pm. wordy Dick Pike, a popular Jazz DJ from Kentucky's WNOP, took on the narrator-MC chores and introduced the first jazz act, the versatile Hampton Institute, BILL BARNWELL QUINTET who had been participants in the past Villanova International Jazz Festival. This combo with their Brubeck-Desmond flavor competently offered Angel Eyes and Soft Wind. Next came "Mr. Blue Note!", organist JIMMY SMITH and his trio. His extended note, plugged-key gimmick gave him the sound of a whole sax section as he roared off one number after another. After a rather long set Smith departed and the dynamic show-stopper, OSCAR BROWN JR. came to the fore and just charmed the audience with his delivery of folk, blues, gospel and protest songs singed with his own brand of topical humor. This gifted showman could have easily commanded a whole evening for himself. Next came the NEWPORT JAZZ ALL STARS with Ruby Braff, Buck Clayton, Ben Webster, Al Grey, Sir Charles Thompson and George Wein, Slam Stewart and Ben Riley. Braff's full comet on SUNDAY, Webster's moody sax solo on LOVER COME BACK TO ME, Al Grey's furious tromboning and Buck Clayton's hot trumpet licks on TAKE THE A TRAIN were a few of the highlights from this fine all star pickup combo. The DIZZY GILLESPIE QUINTET with James Moody certainly showed their musical valor in the next presentation here at Newport. Dizzy's melodic treatment of Don Redman's GEE BABY AIN'T I GOOD TO YOU keyed some of the finest blues with a bowed bass providing the grounds. Veteran saxist James Moody's rompin hot sax took many solo honors. Next on this program, and the audience was near capacity, was another 'swinger', JACKIE 'MOMS' MABLEY whose humor has been starring for over 35 years. Moms is really a laughable character with her salvation army flowered dress which hangs all types of ways with shoes large enough

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RHYTHM & BLUES

JIMMY WITHERSPOON

DISCOGRAPHY

By
ANTHONY
ROTANTE

This is the first part of a Discography of the popular Jimmy Witherspoon who within the last two decades has added one laurel after another in the pursuit of his art. His prolific recording adventures is a testimonial to his past successes.

JAY MCSHANN AND HIS JAZZ MEN: Major Evans(tp); Cleophus Curtis(ts); E. Gregor(as); Jay McShann(p); Raymond Taylor(b); Albert Withard(dms); Jimmy Witherspoon(vo). Hollywood 1945

CONFESSING THE BLUES(Jay McShann-Walter Brown)

Philo/Aladdin 108

HARD WORKING MAN'S BLUES(Jay McShann-Jimmy Witherspoon)

Philo/Aladdin 109

JAY MCSHANN'S SEXTET (Unknown personnel); Jimmy Witherspoon(vo). Kansas City, Mo. Date ?

20235 (311-2) SHIPYARD WOMAN BLUES(JW) Premier 29011

Mercury 8014

note: 20235 is a Premier master and 311-2 is a Mercury master.

JAY MCSHANN SEXTET: Clarence Thornton(tp); Theodore Smalls(as); Seward Evans(ts); Jay McShann(p); Percy Gabriel(b); Jesse Price(dms); Jimmy Witherspoon(vo).

Hollywood July 26, 1946

454 ERNESTINE Mercury 8018
455 BUCKTOWN BOOGIE(instrumental) Mercury 8020
456 ROLL ON KATY Mercury 8018
457 VOODOO WOMAN BLUES Mercury 8020

(Probably as above); Jimmy Witherspoon(vo) 1946

630 I WANT A LITTLE GIRL Mercury 8026

631 JIM TOWN BOOGIE(probably instrumental) " 8026

JAY MCSHANN SEXTET:(Unknown personnel); Jimmy Witherspoon(vo).

632 HAVE YOU EVER LOVED A WOMAN(Witherspoon and McShann)

Mercury 8032

633 GONE WITH THE BLUES(Witherspoon and McShann)

Mercury 8032

JAY MCSHANN AND HIS ORCH: Jay McShann(p); ? (gu); ? (b); Jimmy Witherspoon(vo). Date? and Location?

822-1 ALL MY GEETS ARE GONE(Davis) Mercury 8041

823-1 STRANGE WOMAN BLUES(McShann-Witherspoon) " 8041

Orch:(personnel and instrumentation unknown); Jimmy Witherspoon(vo)

Date? and Location?

820-2 BAR FLY BLUES Mercury 8049

821-2 PLEASE STOP PLAYING THOSE BLUES BOY Mercury 8049

Orchestra Acc: Forest Powell(tp); Frank Sleet(as); Charlie Thomas(ts); Frankie Whyte(p); Louis Speigener(gu); Benny Booker(b); Edward Smith(dms); Jimmy Witherspoon(vo) Santa Monica Calif.1947/8

AP 105 B2 HEY MR. LANDLORD(A.Patrick-L.Carterior-L.Whyte)

Supreme 1508 *Swingtime 257

*Swingtime title LANDLORD SHUFFLE

AP 106 B2 HOW I HATE TO SEE XMAS COME AROUND(A.Patrick-L.Whyte)

Supreme 1508 Swingtime 244

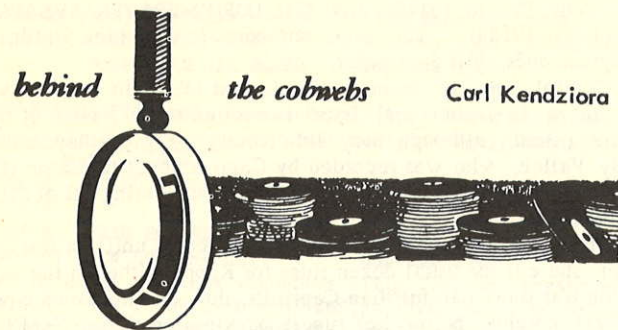
and Hollywood 1023

note: reverse of Hollywood 1023 is by MABLE SCOTT

continued on page 6



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Here it is! To bring our Ajax listing to new heights of completeness (!) we are happy to report that John Baker has sent us the data for his copy of Ajax 17134 (one number higher than we had previously known the series extended). Here, then, is the data for that issue: Ajax 17134 - A. Give Me Just A Little Bit Of Love (Williams-Palmer) (31801 E) - Josie Miles Acc. by Choo Choo Jazzers / B. Crape Hanger's Blues (Spencer Williams) (31785) - Susie Smith Acc. by Choo Choo Jazzers. Many thanks for the data, John! We will continue to try to learn the identity of those Ajax issues for which we have no data and to get the masters and other data for those which were incomplete in our listing. We will print the details in this column as soon as we obtain them. We will appreciate it if our readers would send in the data for any of these items if they should find them. Refer to our listing in past columns to see which ones are needed.

Label of the Month: Here is another of the more obscure labels of the early 1920's. We have never seen any mention of the label or manufacturer in any of the trade publications of the period nor have we seen any listings of their releases either in ads or listings of new records in "Talking Machine World" where a section of "Advance Record Bulletins" appeared each month. The label claims "Reg. U.S. Pat. Off." but we have found no registration of the trademark on file at the Patent Office. The label is Melva with credit on the label to Melva Record Company, Brooklyn, N. Y. All copies of this label seen so far have the same label as illustrated in either of two color schemes: Black with gold ornamentation and lettering or red with gold ornamentation and lettering. Data for our illustrated Melva, 8015, is as follows: Melva, 8015 - A. Birds Of A Feather (-) (C 76601). Sung by Christy Bros., Orch. Acc. / B. Bimini Bay (-) (C 757-2) Sung by Jack Martin, Orch. Acc. The artist credits are fictitious. According to Ed Kirkeby's recording data, C 757 was recorded for Cardinal at the New York Recording Laboratories on Oct. 11, 1921 by Arthur Fields, accompanied by the Merry Melody Men. It was issued with those credits on Cardinal 2065, released in December 1921. C 766, not a Kirkeby supervised date, appears on Clarion 3013, released also in December 1921, as by Kaufman Bros., presumably the actual artists.

We know no more about the maker of these records beyond the scanty address on the label. The known catalog number range for Melva is 8001 to 8020. Within this very limited range our listings, however, are fairly numerous; we have seen or heard of Melva 8001, 8002, 8004, 8005, 8008, 8009, 8010, 8011, 8012, 8013, 8015, 8020. This 8000 series, the only one of which we know, includes dance, vocal and military band selections. Masters are mostly Cardinal's C 700's (which were also shared with Clarion, Royal, Cleartone, etc.). The range of these masters on the Melva issues listed so far is from C 700 (on Melva 8002) to C 781 (on Melva 8004). Since master C 772 (recorded in November 1921) appears on Melva 8001 and master C 700 (recorded in August 1921) appears on Melva 8002, it would appear that the Melva issues were not contemporaneous with the Cardinal ones but were issued at some later date. Since the latest recording date for a master found on Melva is late November 1921, it is hardly likely that the first Melva appeared prior to December 1921 at the very earliest. It is more likely that they first appeared in 1922. Since the total number of issues is only 20, it is probable that they were issued in one, two or three releases and then Melva disappeared back into the obscurity from which it came such a short time before.



Melva 8020, a pair of military band selections, has 14000-series masters which originated with Lyric. These had been issued by Cardinal (on Cardinal 2026, released March or April 1921, and Cardinal 2058, released November 1921, respectively) and so presumably came to Melva from Cardinal rather than Lyric.

That's all we know about Melva. Can any readers provide data for any of the missing catalog numbers in the range 8001 to 8020? And are there any higher issues than 8020? If so, what are they? Does anyone know anything about the Melva Record Company? Anything about this apparently short-lived and mysterious concern would be much appreciated!

Plaza 5000 series: We again continue to list numbers in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! We regret the apparently endless serial format of this listing but the space it takes precludes any other treatment! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listing. We continue the listing this time with 5516.

Send your Cameo, Romeo, Lincoln data and, hopefully, your Melva listings and information, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. Until we sweep aside more cobwebs to delve into some more obscure old labels and companies, we thank you for your interest and bid you adieu.

PLAZA continued

5516-Big Boy	-Original Memphis Five	-Ba 1360
5517-A Man Never Knows When A Woman's...	-Original Memphis Five	-Re 9670
5518-Sixty City Sue	-Original Memphis Five	-Ba 1373
5519-Driftwood	-Lucky Strike Dance Orchestra	-Ba 1369
5520-Adoration Walks	-Imperial Dance Orchestra	-Ba 1377
5521-She's Everybody's Sweetheart, But...	-Sam Lanin's Dance Orchestra	-Ba 1363
5522-Don't Blame It All On Me	-Sam Lanin's Dance Orchestra	-Ba 1361
5523-Shine	-Sam Lanin's Dance Orchestra	-Ba 1360
5524-Land Of My Sunset Dreams	-Robert Craig & George Bronson	-Ba 1368
5525-Jealous	-George Bronson	-Ba 1368
5526-Oh! Eva (Ain't You Coming Out Tonight?)	-Fletcher Henderson & His Or.	-Re 9672
5527-Timothy Gee	-Fletcher Henderson's Dance O-Ba	-Ba 1361
5528-Memory Lane	-Imperial Dance Orchestra	-Ba 1377
5529-Place	-Lucky Strike Dance Orchestra	-Ba 1376
5531-Never Again	-Hollywood Dance Orchestra	-Re 9669
5532-Jealous	-Fletcher Henderson & His Or.	-Ba 1372
5533-What'll You See My Gal	-Fletcher Henderson & His Or.	-Ba 1373
5534-I Can't Get The One I Want	-Fletcher Henderson & His Or.	-Ba 1364
5535-You Know Me, Alabama!	-Fletcher Henderson & His Or.	-Ba 1372
5536-June Night	-Hollywood Dance Orchestra	-Ba 1366
5537-Landlady	-Hollywood Dance Orchestra	-Ba 1367
5538-Where Is That Old Girl Of Mine	-Nathan Glantz & His Orch.	-Re 9668
5539-I Can't Get The One I Want	-Arthur Fields	-Ba 1390
5540-June Night	-Billy Burton	-Ba 1390
5541-I Wonder What's Become Of Sally	-Robert Craig	-Ba 1378
(Note: Takes 1 & 4 are vocal solos. Take 2 is a vocal duet. Artist credit for the duet is Craig & Bronson. Credits are not always applied correctly.)		
5542-He's A New Kind Of Man	-Bob White	-Ba 1390
5543-Clearing House Blues	-Viola McCoy	-Ba 1394
5545-Where The Dreamy Wabash Flows	-Arthur Fields	-Ba 1393
5546-The Grass Is Always Greener	-Billy Jones	-Ba 1391
5547-Maytime	-Roseland Dance Orchestra	-Ba 1367
5549-He's A New Kind Of Man	-Roseland Dance Orchestra	-Ba 1365
5550-You'll Never Get To Heaven With Those...	-Roseland Dance Orchestra	-Ba 1366
5551		
5552-The Wreck Of The '97	-Vernon Dalhart	-Ca 7067
5553		
5554-Hard Hearted Hannah	-Fletcher Henderson & His Or.	-Ba 1383
5555-Barrel House Blues	-Sally Ritz	-Ba 1394
5556		
5557-Main St. Won't Big Enough For Mary	-Arthur Fields	-Ba 1391
5558		
5559-Charleston Cabin	-Six Black Diamonds	-Ba 1395
5561-Where The Dreamy Wabash Flows	-Fletcher Henderson & His Or.	-Ba 1368
5562-The Grass Is Always Greener	-Fletcher Henderson & His Or.	-Ba 1368
5563-Sweetest Little Rose In Tennessee	-Robert Craig	-Ba 1393
5564		
5565-Dooley-Dooley (assigned # to Sally 10522)	-Missouri Jazz Band	-Ba 1384
5566		
5567-In The Garden Of Tomorrow	-Continental Dance Orchestra	-Ba 1420
5568-Sally Lou	-Hollywood Dance Orchestra	-Re 9665

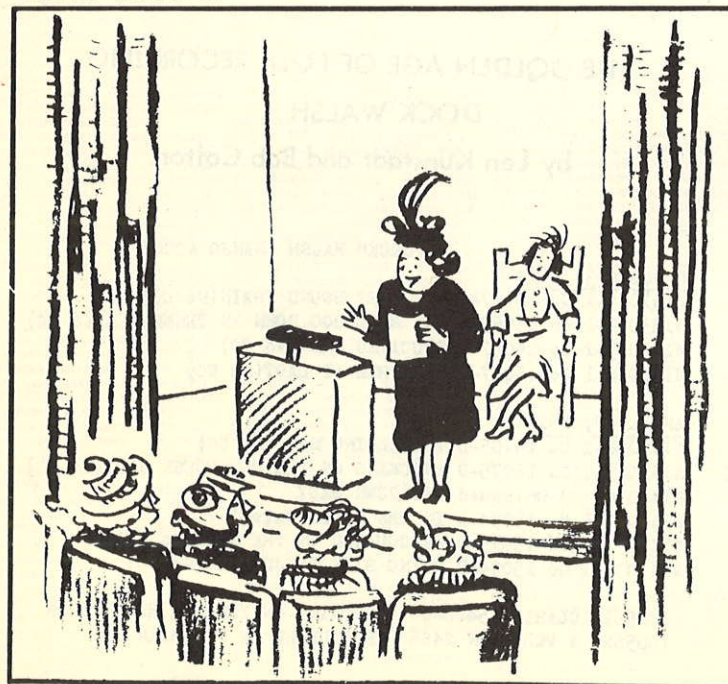
(to be continued)

WANTED "MISSING LINCOLNS"

Last time we listed missing Cameo and Romeo catalog numbers needed for our work on a Cameo numerical listing. As we explained last time, there are certain areas in the Cameo catalog range where Romeo and/or Lincoln issues duplicate the Cameo ones. In these areas obtaining the data for the other label which duplicates the Cameo is sufficient if the Cameo is among those for which we lack information. We listed the complete list of missing Cameos and the list of missing Romeos in the areas where they will duplicate Cameo issues. Now here is the Lincoln list of missing numbers in the area where they will provide data for corresponding Cameos. See last issue for what data we need for each record. Here are the missing Lincolns: 2636, 2643, 2645, 2646, 2647, 2648, 2649, 2651, 2657, 2665, 2679, 2680, 2682, 2684, 2688, 2689, 2692, 2712, 2713, 2717, 2718, 2730, 2735, 2737, 2738, 2739, 2743, 2752, 2753, 2754, 2761, 2770, 2774, 2775, 2784, 2786, 2805, 2807, 2812, 2813, 2815, 2819, 2822, 2826, 2827, 2829, 2835, 2838, 2839, 2840, 2842, 2844, 2853, 2855, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2879, 2880, 2889, 2890, 2891, 2898, 2902, 2903, 2905, 2908, 2910, 2911, 2912, 2914, 2915, 2916, 2917, 2918, 2920, 2921, 2923, 2927, 2932, 2935, 2938, 2943, 2952, 2955, 2956, 2957, 2959, 2960, 2979, 2983, 2984, 2985, 2986, 2999, 3000, 3002, 3008, 3012, 3014, 3015, 3017, 3018, 3023, 3025, 3027, 3030, 3035, 3038, 3041, 3042, 3045, 3046, 3048, 3050, 3053, 3056, 3066, 3067, 3072, 3076, 3080, 3087, 3088, 3089, 3095, 3096, 3097, 3098, 3099, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3115, 3116, 3117, 3118, 3121, 3123, 3124, 3131, 3134, 3137, 3138, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3150, 3151, 3152, 3155, 3156, 3159, 3169, 3176, 3177, 3178, 3179, 3181, 3186, 3188, 3191, 3194, 3195, 3200, 3201, 3209, 3214, 3219, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3232, 3239, 3240, 3241, 3242, 3244, 3247, 3248, 3251, 3252, 3254, 3255, 3256, 3257, 3258, 3261, 3263, 3266, 3268, 3272, 3273, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3330, 3331, 3332, 3336, 3337, 3341 and any higher.

We want to emphasize that the Lincolns listed here and the Romeos listed last time are not all our missing Lincoln and Romeo issues. However, since we are attempting to complete a numerical listing of Cameo, we have listed only those missing ones which directly duplicate missing Cameos. At a later date we may attempt a numerical listing of these other labels and at that time will list all our missing items on those labels.

RIM CHIPS



"Ladies, Mrs. Van Smyth will now speak to us about Jelly Roll Morton and other delicious recipes."

KATE SMITH, U.S.A. (continued)

Another lapse of about three years, and then KATE SMITH AT CARNEGIE HALL was announced for November 2, 1963. Fortunately, a record company decided to commit the performance to grooves -- R.C.A.-Victor. It is a fine and fitting tribute to a great artist, brilliantly recorded and thrillingly performed.

Although Kate tells her audience it will be thirty-three years next May 1 since she first appeared on a sustaining radio program, her career on records actually goes back to 1926 and Honeymoon Lane, as we have already mentioned, and that was thirty-seven years from then. Many recording stars have, decades later, repeated their acclaimed performances; few of them have been able to croak the words almost four decades later--Sophie Tucker, for one, Harry Richman for another; hardly any have managed a presentable facsimile even two decades afterwards... but in her Carnegie Hall performance, Kate Smith not only does it, but, almost unbelievably, there is little discernible difference between her tones of 1926 and those of 1963. It is incredible. Some of her selections are just pleasant little numbers, done very much as she did them first: CAROLINA MOON, HOW DEEP IS THE OCEAN, DON'T BLAME ME, PLEASE, WHEN THE MOON COMES OVER THE MOUNTAIN. But the fiery torch songs, delivered with tremendous power and depth of feeling, are revelations of tingling, dramatic impact: there is both soft, moving tenderness and shattering, fiery emotion to WHAT KIND OF FOOL AM I, and not even Georgia Brown can shade her in a rousing, dynamic delineation of one of the great torch songs, AS LONG AS HE NEEDS ME. I regret that the equally effective verse to this lament was omitted, but this does not detract from the two vibrant choruses Kate delivers.

Sketch Henderson should receive an award for his sensitive, impeccable backing; the arrangements are always just right, and particularly on the torch numbers, the accompaniment is as one with the voice, full yet never intruding, a perfect fusion of human and instrumental voices. His own scintillating piano passages, inserted unobtrusively at appropriate moments in several of the songs, notably WHAT KIND OF FOOL AND THIS IS ALL I ASK, sans orchestra, are the perfect obligato to the golden voice. The shading throughout is wonderfully flexible. Once more, there is a GOD BLESS AMERICA, fitting and fulsome as before. All in all, a performance it would be difficult to top. One cannot help but wonder how many jewels remain on the tape that Kate's wildly enthusiastic audience, not to mention all her fans, would love to have on a second LP.

I had hoped that the Carnegie Hall album would be the touchstone for more LPs to follow, but after more than six months, there still is no indication of even one more. Kate's solitary release since then was a sandwiched-in single of the Kennedy song, IN THE SUMMER OF HIS YEARS, backed by GOD BLESS AMERICA, from the Carnegie Hall album.

Surely there must still be a market for regular releases of a voice and personality as extraordinary as Kate Smith's; and surely Victor or some other company will preserve it permanently before Time begins to steal it away from us.

NEWPORT JAZZ FESTIVAL 1964 continued

to fit two people, and not the first two. And how she slayed that audience. She was so funny that she had to hide her own face and laugh. Reporter, Victoria Spivey remembers "how Moms used to crack up the audience more than 30 years ago at the Lincoln Theatre in New York City, same way, same fashion. She has reached the top but always has a smile and a hearty handshake for an old friend. Following her act here Moms did a complete dress change looking like a million dollars as she rushed to her white cadillac with her maid and chauffeur standing by. It's really wonderful to see an old fine trouper like Moms get all this honey." Following Moms and closing out the historic 1964 Newport Jazz Festival was Miss Sarah Vaughan dressed in a long tight flowered gown. She sang several of her all-time favorites including the up-tempo SOMETIMES I'M HAPPY.

- Amen

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